

DOLLY CONNOLLY'S BIG HIT
**WHEN YOU WORE A TULIP AND
I WORE A BIG RED ROSE**



Words by
JACK MAHONEY

Music by
PERCY WENRICH

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Tempo di marcia (*Not too fast*)

Piano introduction in 2/4 time, marked *f* (forte). The music consists of a rhythmic pattern of eighth and sixteenth notes in both hands.

Vocal line and piano accompaniment for the first verse. The vocal line begins with a rest, then enters with the lyrics. The piano accompaniment is marked *p* (piano) and *mf* (mezzo-forte).

Till ready

I met you in a gar-den in an
The love you vowed to cher-ish has not

Vocal line and piano accompaniment for the second verse. The vocal line continues with the lyrics. The piano accompaniment continues with a steady eighth-note accompaniment.

old Ken-tuck-y town, The sun was shin-ing down, you wore a ging-ham
fal-tered thro'the years, You ban-ish all my fears, your voice like mus-ic

Vocal line and piano accompaniment for the third verse. The vocal line concludes the lyrics. The piano accompaniment continues with a steady eighth-note accompaniment.

gown; I kissed you, as I placed a yel-low tul-ip in your hair, Up-
cheers, You are the same sweet girl I knew in hap-py days of old, Your

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on my coat you pinned a rose so rare, _____ Time has not changed your lov-li - ness, you're
hair is sil - ver, but your heart is gold. _____ Red ros - es blush no long - er in your

poco rall
just as sweet to me, I love you yet, I can't for - get the days that used to be.
cheeks so sweet and fair, It seems to me, dear, I can see white ros - es bloom - ing there.

CHORUS *Slowly*
When you wore a tul - ip, a sweet yel - low tul - ip, and I wore a

big red rose, _____ When you ca - ressed me, 'twas then Heav - en

blessed me, what a bles-sing, no one knows. You made life

cheer-ie, when you called me dear-ie, 'twas down where the blue grass grows, —

poco rall.
— Your lips were sweet-er than jul - ep, when you wore that tul - ip and

poco rall.

rit.
I wore a big red rose. — When rose. —

rit. *fz*

"You Can't Go Wrong With A 'Feist' Song"

We Take Our Hats Off To You, Mr. Wilson!

CHORUS. BLANCHE MERRILL.

We take our hats off to you, Mis-ter Wil - son, — Our hats are off to you, — You're the man of the

Detailed description: This is a musical score for a chorus. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "We take our hats off to you, Mis-ter Wil - son, — Our hats are off to you, — You're the man of the".

Cotton Blossom Time.

CHORUS. MAHONEY WENRICH.

Pick-in' cot-tonblossoms, hunt-in' possums. They don't need the money, life is sunny, How they smile! — Mouths aspreadin' like a

Detailed description: This is a musical score for a chorus. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The lyrics are: "Pick-in' cot-tonblossoms, hunt-in' possums. They don't need the money, life is sunny, How they smile! — Mouths aspreadin' like a".

Just Bring Two Lips Along.

CHORUS. BAYHA - MEYER.

Dont stop for ros - es, It's not for ros-es I pine, dont get me vi - o - lets; Save your mon-ey, dear,

Detailed description: This is a musical score for a chorus. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The lyrics are: "Dont stop for ros - es, It's not for ros-es I pine, dont get me vi - o - lets; Save your mon-ey, dear,".

On The Shores Of Italy.

CHORUS. PIANTADOSI-GLOGAU.

On the shores of It - al - y, — there my sweet - heart waits for me, — In my dreams I al - ways hear,

Detailed description: This is a musical score for a chorus. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has two flats (Bb, Eb) and the time signature is 3/4. The lyrics are: "On the shores of It - al - y, — there my sweet - heart waits for me, — In my dreams I al - ways hear,".

Celebration Day In Tennessee.

CHORUS. BROWN-GLOGAU.

There's An-na Lize in her Sun - daygown, Eph is a fun - ny clown, See them there, I de - clare, Who's that

Detailed description: This is a musical score for a chorus. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "There's An-na Lize in her Sun - daygown, Eph is a fun - ny clown, See them there, I de - clare, Who's that".

When It's Moonlight On The Alamo.

CHORUS. BRYAN - FISCHER.

For when it's moon-light on the Al-a - mo, then you know, I love you so, — While the man-do-lins are soft-ly play-ing,

Detailed description: This is a musical score for a chorus. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: "For when it's moon-light on the Al-a - mo, then you know, I love you so, — While the man-do-lins are soft-ly play-ing,".

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CHORUS

I sing a-high sing-a-lee sing a-low, That means I want to go to To-ki-o,

I got a sweet-heart who's wait-ing for me, That's why I want to be be-reath the

Bam-boo Tree When the lanterns are a-glow-ing,

"I Didn't Raise My Boy To Be a Soldier"

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 "I didn't raise my boy
 To be a soldier!"

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"I Didn't Raise My Boy To Be a Soldier" is a gripping, powerful message for eternal Peace.

It bids fair to far outstrip "Tipperary" in popularity.

By Alfred Bryan and Al Piantadosi.



CHORUS

I didn't raise my boy to be a sol-dier, I brought him up to

be my pride and joy, Who dares to place a mus-ket on his

shoul-der, To shoot some oth-er moth-er's dar-ling boy?

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